

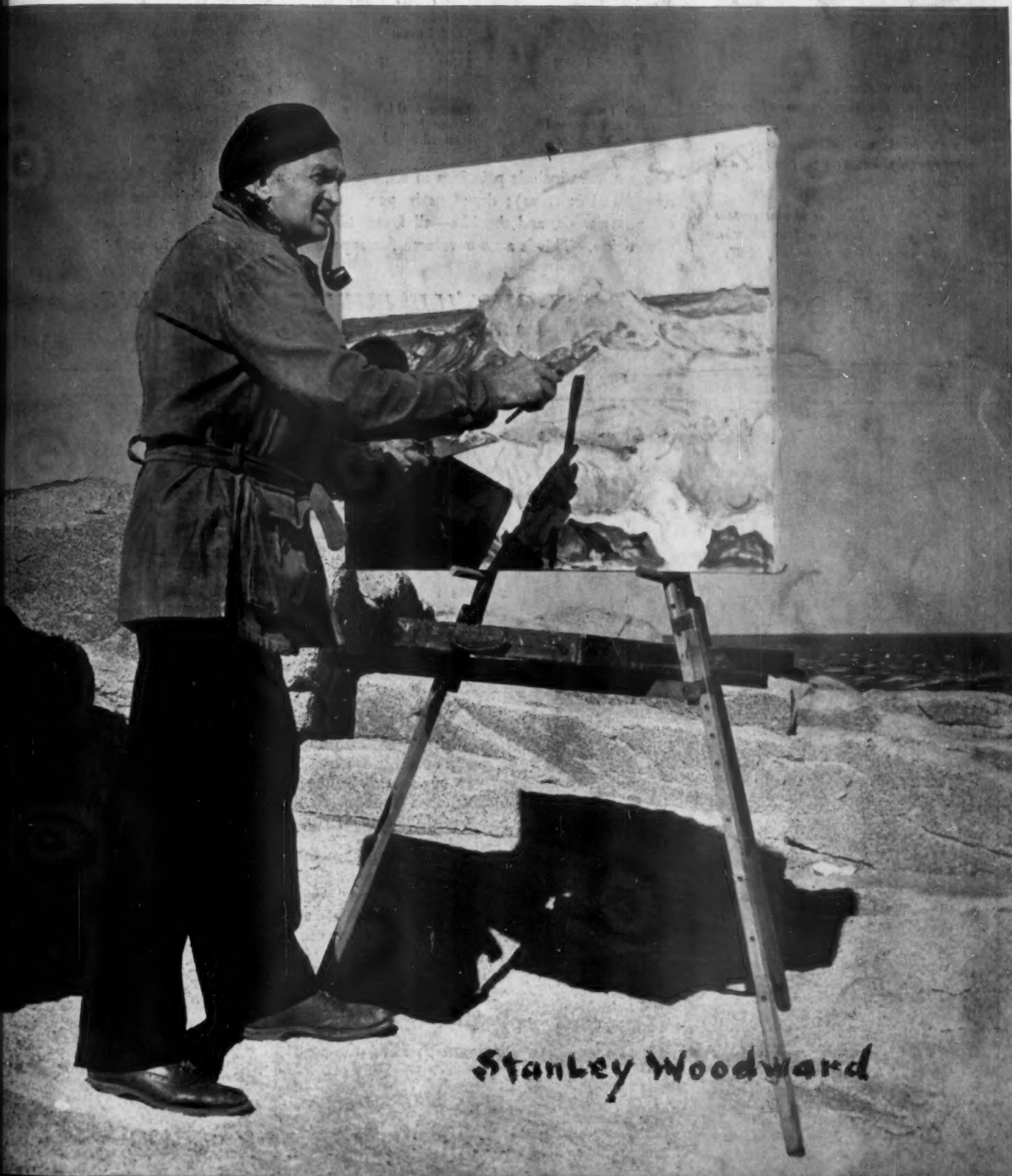
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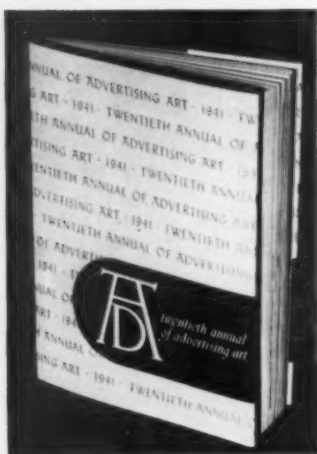
AMERICAN ARTIST

all to bind



Stanley Woodward

35
cents



This year's Annual, containing 240 pages of the very cream of recent advertising art, is a useful and handsome book, with the best of paper, typography, engravings, printing and binding.

The limited edition is almost certain to be exhausted in a few months. To be sure of a copy order NOW.

\$5.00

The Ideal Christmas Gift

20th ART DIRECTORS ANNUAL

FROM ITS STRIKING yellow jacket (see photo) to the last line of print inside, this 20th Annual is receiving the best of praise. And it's selling like hotcakes. You'll want it, too, for it's crammed with the very best of advertising art in all media by such artists as the following—

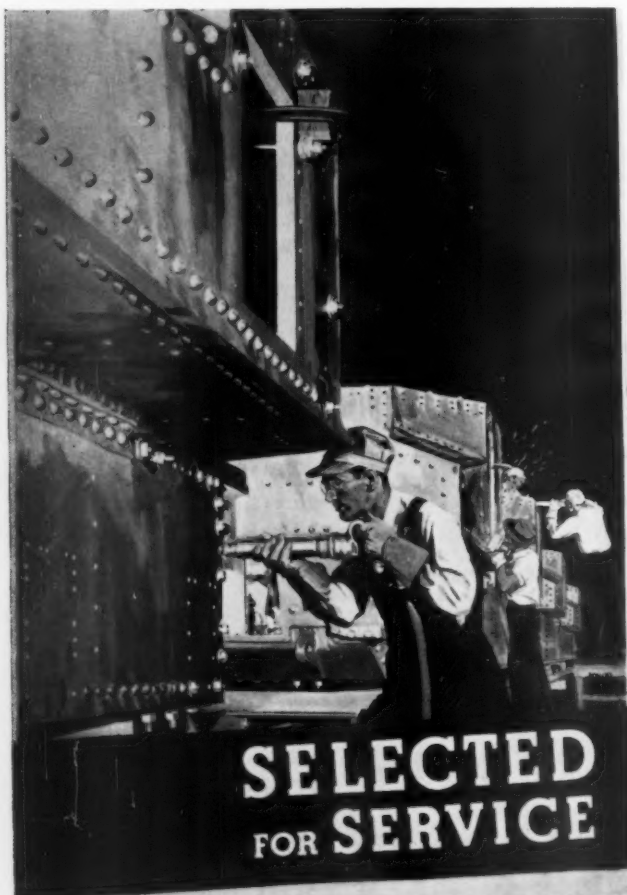
Floyd M. Davis
James Williamson
Anton Bruehl
Eric Mulvaney
Norman Rockwell
Mac Ball Studios
Russell Patterson
Adolph Treidler
Harry O. Diamond
Lejaren A. Hiller

Earl Oliver Hurst
Carl Erickson
Will Burtin
Leo Aarons
Salvador Dali
Ervin Metzl
V. Bobri
Louise Dahl-Wolfe
Pierre Roy
Edward Steichen

William Oberhardt
Peter Arno
Stow Wengenroth
Lester Beall
Andre Derain
Peter Helck
Glen Grobe
Hank Berger
Raoul Dufy
George Platt Lynes

The examples include paintings in oil, water color, and wash (some of them reproduced in color); drawings in pen, pencil, crayon, etc.; photographs; cut paper work, and the like—all forms of pictorial expression as used in advertising. This is a *must* volume for anyone interested in advertising art.

WATSON-GUPTILL PUBLICATIONS, INC.
330 West 42nd Street, New York, N. Y.



A DEFENSE POSTER BY TREIDLER

The National Defense Committees of the Advertising Federation of America, the Society of Illustrators, and the Artists Guild, together with the Selective Service System of the United States Army, announce the release this week of the second in a series of three posters, produced under the direction of the above mentioned organizations.

The second poster was designed by Adolph Treidler, noted poster designer and vice president of the Society of Illustrators and chairman of the National Defense Committees of that organization and of the Artists Guild.

The poster is lithographed in full colors and shows a group of skilled mechanics engaged in the production of one of the new tanks for the United States Army. The caption underneath reads, "These men have been selected for service to build tanks for America's defense."

"The idea back of the poster," says Mr. Treidler, "is to give emphasis to the work which the men in the industrial plants of America are performing in the interest of national defense and which is comparable in value and importance to that of the men in the armed services."

The poster is 21" x 26" in size. Some are mounted on easels for display in store windows, draft boards, etc. Others are on plain sheets and will be posted on factory bulletin boards, in post offices and other Government buildings.

Arch. Lit.
- Nicet

THERE'S ONLY ONE PEN LIKE "DRAWLET!"

The only pen like Drawlet is Drawlet! You'll know it by the Nickel-Silver reservoir which snaps up and down as often as you want... stays in any position you want. Drawlet comes in 19 styles for every lettering and broad-line drawing job. Notice how it helps you achieve quick, clean, accurate strokes! No blotting. No ragged edges. Every stroke smooth—and every stroke the same! Be sure to ask for Drawlet by name. Meanwhile, try one at our expense. Send the coupon now for a FREE Drawlet Pen!

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for every lettering and broad-line drawing job

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THE ESTERBROOK PEN COMPANY
52 Cooper Street, Camden, New Jersey

Sure—I'd like to try a Drawlet Pen free. And I understand that this puts me under no obligation whatsoever.

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FINE ARTISTS'
COLORS

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WATER
TEMPERA
PASTEL
AQUA-
PASTEL



PURE
BRILLIANT
RELIABLE

Specialty:

Permalba

An Artists' Permanent
White
in all mediums.

Color Card free to Artist-Paint-
ers, Teachers, and Schools.

F. WEBER CO.

Manufacturing Artists' Colormen, Since 1853

PHILADELPHIA, PA.

ST. LOUIS, MO.

BALTIMORE, MD.

Patronize Your Nearest Weber Dealer

Hurlock Helpers A SERIES OF DEMONSTRATIONS



HURLOCK ROYAL CREST ARTIST DRAWING AND ILLUSTRATING BOARDS

Are made in hot-press and cold-press finishes and provide surfaces to give exactly the effect desired, whether the medium is Water Color, Wash, Pastel, Charcoal, Crayon, Ink, etc.

SPECIAL FREE OFFER . . . Only One to Each Customer . . .

Send \$1.00 to cover postage and cost of packing . . . and we will forward the following assortment of 9 pieces of Hurlock Royal Crest Products (approximate size 14x22 inches):—

- 1 Piece No. 1026 Heavy Weight (Hot-press finish)
- 1 " No. 1025 Heavy Weight (Cold-press finish)
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- 1 " No. 1029 Single Thick (Rough-tooth finish)
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- 1 " 3-ply Vellum Drawing Bristol
- 1 " 2-ply Smooth Drawing Bristol
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- 1 " Pastel Art Board

HURLOCK BROS. COMPANY inc

3436-38 MARKET ST., PHILADELPHIA

THE BULLETIN BOARD

A MONTHLY SURVEY OF OPPORTUNITIES IN THE ARTS

Baltimore to Tucson Mar. 1, '42 to Sept. 1, '43

Southern Printmakers Society, Seventh Rotary

Open to members. (\$3. membership includes annual presentation print.) All graphic media. Jury. Prizes. Entry cards must be received by Jan. 10; works by Feb. 15. For entry blanks and information write to Frank Hartley Anderson, Sec'y, Southern Printmakers Soc., Mt. Airy, Georgia.

Chicago—Jan. 24-Feb. 19

Swedish-American Art Association Annual

Club Woman's Bureau, Mandel Bros.

Open to living Swedish-American artists and artists of Swedish descent. Media: oil, watercolor, sculpture, graphic arts. Jury. Entry fee, \$1. Purchase Prize of \$100. Last date for receiving entry cards, Jan. 10. Entries must be received at the Club Woman's Bureau, Mandel Bros., State & Madison Sts., either on Jan. 19 or 20. For entry cards and information write to Mae S. Larsen, Chairman, 4437 N. Francisco Ave., Chicago, Ill.

Hagerstown, Md.—Feb. 1-28

Cumberland Valley Artists' Annual

Washington Co. Museum of Fine Arts

Open to artists resident in the area bounded by Harrisburg, Pa.; Frederick, Md.; Winchester, Va.; and Cumberland, Md. Media: Oil, watercolor, drawing, graphic arts, sculpture. No fee. A jury will select limited number for traveling show and will make awards. Prizes: 1st, \$25; 2nd, \$15; 3 Honorable Mentions. Entry cards must be in by Dec. 31; works by Jan. 15. For entry slips and complete information write to Dr. John Richard Craft, Dir., Washington County Museum of Fine Arts, Hagerstown, Md.

Kansas City, Mo.—Mar. 1-29

Annual Midwestern Artists' Exhibition
William Rockhill Nelson Gallery
and Atkins Museum

Open to artists of Missouri, Kansas, Nebraska, Iowa, Oklahoma, Arkansas, Colorado, Texas and New Mexico. Definite information about media, jury, and prizes to be awarded will be announced on this page next month.

New York—Mar. 7-29

75th Annual, Amer. Water Color Society
National Academy Galleries

Open to all artists. Media: watercolor and pastel. Fee for non-members, fifty cents for each picture. Jury of Selection. Three cash prizes and a medal will be awarded. Entries will be received Feb. 26 at 3 E. 89 Street. All work must be delivered unpacked, in person or by the artist's agent. For full information address Harry De Maine, Sec'y, Amer. Water Color Society, 3 E. 89 Street.

New York—Feb. 11-28

28th Annual Exhibition
The Society of American Etchers
National Academy Galleries

This will be the first guest exhibition at the new galleries of the National Academy, 1083 Fifth Avenue. At the same time an Exhibition of Miniature Prints will be assembled under the same auspices.

Both exhibitions are open to all American artists or artists working in the U. S. Media: metal plate only. Jury of Selection. Entry fee for non-members, \$1 for both exhibitions. Entry slips must be received by Jan. 3 at the office of the Society, 3 E. 89 Street. For full information and entry slips write Amory Hunt, Executive Sec'y, Soc. of American Etchers, 3 E. 89 St., New York.

New York—Apr. 8-May 16

116th Annual, National Academy
National Academy Galleries

Open to all American artists or painters and sculptors working in this country. Media: painting and sculpture (The Annual will be held in two sections this year; the graphic art and architecture section to be presented during the autumn of 1942).

All work will be received at 3 E. 89 Street on Mar. 23 and 24, and will then be presented to the Jury of Selection of the N.A. Record cards and blanks may be obtained by addressing the National Academy, 1083 Fifth Avenue, New York. Applications may be made now, but the circular and cards will not be mailed until Feb. 15.

New York—Jan. 5-26

Association of Women Artists, 50 Ann.
Fine Arts Gallery

Open to members of the Association. All media. Jury. Prizes totalling \$1,500. Entries must be received by December 29. For complete information write to Miss Josephine Droege, Argent Galleries, 42 W. 57 Street, New York.

Palm Beach—Jan. 1-Apr. 1

Palm Beach Open Exhibition
Hotel Biltmore

Open to artists of professional standing only. Galleries available for one-man shows; also group juried exhibitions. Sales and portrait commission, no prizes. For details write Alice Littig Siems, Box 24, Palm Beach, Fla., or Mrs. Rena T. Magee, 140 W. 57 Street, New York.

Philadelphia—Jan. 25-Mar. 1

137th Annual of Painting and Sculpture
Pennsylvania Academy

Open to living American artists. Media: Oil and sculpture. Painting Jury and Sculpture Jury of Selection. No fee. Prizes: Medals; \$700 in money; Purchase Funds (\$6,000). Entry cards must be received by December 27. For cards and complete information write Joseph T. Fraser, Jr., Sec'y, Penna. Academy of the Fine Arts, Broad & Cherry Sts., Philadelphia, Penna.

Seattle—Mar. 4-Apr. 5

Northwest Printmakers' 14th Annual
Seattle Art Museum

Open to all artists. All print media. Entry fee \$1. Jury of Selection and Award. Purchase Prizes. Last date for arrival of cards and fees Feb. 16; of exhibits: Feb. 19. For entry cards and information write to Wm. S. Gamble, Sec'y, Northwest Printmakers, 1514 Palm Street, Seattle, Washington.

South Orange—Feb. 8-Mar. 1

4th Annual Open Exhibition
N. J. Watercolor & Sculpture Society
Plainfield Art Association

Open to all New Jersey artists. Media: watercolor, pastel, sculpture; all work to be passed by jury. Entry cards received through Jan. 31. Entries received Feb. 2. For information write to Herbert Pierce, Sec'y, 309 Academy St., South Orange, N. J.

American Artist Pencil Sketching Competition

Since our last drawing competition some time ago, readers have frequently urged us to sponsor another. In answer to these many requests, we are now offering this chance for you and you and you to see how your pencil sketching stacks up with that by the other fellow.

ELIGIBILITY Any student, amateur or professional artist in the continental United States is eligible, whether or not a subscriber to *AMERICAN ARTIST*. There is no entry fee.

PROBLEM The problem is to make the best possible pencil sketch according to the following simple terms. Every contestant must exactly and fully observe these terms in order to be eligible for the prizes.

PENCILS Drawings must be done with the customary graphite drawing pencils. Wax, carbon or colored pencils cannot be considered. No other medium is to be substituted for or combined with the pencil.

PAPER Only white drawing paper or board is acceptable. It must measure *exactly* 9 by 12 inches. No mat or mount is to extend these dimensions. Drawings too large or too small, or on unmounted tracing paper or on paper other than white will not be submitted to the jury. Paper must be *delivered flat, not rolled*.

ORIGINALITY There is no restriction as to subject matter or technic, except that *drawings must be absolutely original*—done from some real place, person or object, or developed from the imagination or memory. Drawings *must not be copied from photographs or from other drawings, paintings or like pictorial representations*.

NUMBER OF ENTRIES Each competitor may submit from one to three entries but no individual is eligible for more than one prize.

(Continued on page 31)



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Entered as second class matter July 11, 1941, at the Post Office at East Stroudsburg, Pa., under the Act of March 3, 1879.

January 1942

You're going to miss something

If you fail to secure the February
number of American Artist

Continuing our All-Star Program for 1942 we shall present **Gladys Rockmore Davis** with a demonstration of pastel—in color.

and

Earl Oliver Hurst, front-rank American illustrator, whose creative processes will be dramatically revealed.

and

Ruth Solway, one of New York's top-flight display directors, who does swanky windows for Fifth Avenue shops.

and

A lot of other good things

Prominent Artist Users of Strathmore . . . No. 2 of a series



bobri gives imagination
a free hand . . . on Strathmore paper

Vivid, fanciful, exquisite work . . . you'll recognize it instantly. Favorite in the advertising world, Bobri uses Strathmore Artist Papers and Boards from start to finish. He likes the textures, finishes and variety. Strathmore will give freer hand to your imagination, and help you get better finished work.

STRATHMORE

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OF FINE
PAPERS

WEST SPRINGFIELD • MASSACHUSETTS



F. W. DAVIS

Illustrations in The Saturday Evening Post, American Magazine, Woman's Home Companion and Collier's bearing this signature come from the drawing board pictured above. They are the work of a man who is an "artist's artist" and at the same time a great favorite of the multitudes who read these mass magazines. His drawings also are in demand by advertisers

Floyd M. Davis

An American Illustrator of Great Originality

AN INTERVIEW BY ERNEST W. WATSON

"When you approach Floyd," warned a friend, apprised of my desire to interview this popular illustrator, "you'll have to be almighty persistent. The first thing he'll say is 'Why bother with me when there is a real artist in the family?' (Referring to his wife, Gladys Rockmore Davis)."

I was prepared for that because I had already asked Mrs. Davis to be the subject of our February painting article—this before I knew that the two famous artists were members of the same family. Even so I had my troubles; first to persuade Floyd, then to get at him. My first letter brought no answer. A follow-up phone call by my secretary brought a brusque refusal, followed, later the same day, by a remorseful apology for being so unfriendly, and promising to cooperate if we still wanted to use him. He explained that the phone call had interrupted him at a moment when he was wholly absorbed in a creative problem; at such a time, he said, he was as snappish as a bear surprised at a feast.

It is quite a trick to get an appointment with almost any artist who is a top-flight magazine illustrator. Deadlines, in present-day publishing practice, come so close on the heels of assignments that the illustrator scarcely finds enough time for sleep. A telephone call can indeed be serious when he is striving desperately to complete a drawing that has to be put aboard the six o'clock plane. Or when he is in one of those creative impasses so often encountered at the beginning of a new assignment.

Little wonder that Davis, answering the phone at such a time (I called him when he was starting *Heads You Lose*—a serial by Christianna Brand to begin in the December 31st issue of *The Saturday Evening Post*) was hopelessly befogged and had to be rescued by Mrs. Davis, whose studio adjoins that of her husband. It's a good arrangement when rescuing is turn about as it is with the Davises.

If it is a bit difficult to get your foot in the door of Davis' studio, once within, you meet the friendliest and most considerate of men. So it was that I and my photographer were most graciously received.

One of the pictures we got that day tells a lot about the man and his organization for work. Over the north window—it looks out on the Harlem River—is a battery of fluorescent lamps which, switched on in late afternoon, extend the day far into the night without perceptible change in quality of light. Davis does a good bit of night work; the telephone is quiet after business hours.

The mirrors seen behind him are in frequent use as he draws. He doesn't depend too much on models, though of course he has a considerable number of different types within call. Like many artists with years of experience behind them, he is less dependent upon models than upon memory and imagination.

Those are bottles of colored inks on the windowsill. In a corner, not shown, is modeling wax and an unfinished figure. The camera is only a hobby—Davis does not use it for photographing his models.

Floyd Davis is famous for his "hill-billys." This one, reproduced from a small oil (6x8 inches) was painted just for fun. It has not been reproduced before.

Note those heaps of photographic magazines with their wealth of scrap on costumes, customs, action and all manner of flora, fauna and miscellany from the world over. No illustrator could function without reference material of that kind.

As for types, these crowd Davis' mind till there is standing room only. They come from a retentive memory which seldom loses an interesting face once seen. These he grafts onto models that come to pose for him in the flesh. He relies almost wholly upon memory and is not addicted to sketching. He seldom uses any model literally; an old lady, for example, may serve as model for a sensitive old man. "But," he asserts, "models usually conflict with exaggerated imaginative attitudes which are more truthful and far more interesting than photos or poses—caricature and some distortion is more arresting and much more fun for me in illustration than the literal."

He is particularly fond of rough rural types and decadent highbrows of smart society, though he is by no means pigeonholed in any specialty. As Mr. W. T. Martin, art editor of *The Saturday Evening Post*, says, "Davis is not a 'Johnny-One-Note' pounding away at the same melody. He is equally at home with hill-billys and Park Avenue, with the interior of a small-town barber shop and the backwater in an English village."

"Like every illustrator who is worth his salt, his pictures are painted with imagination and honesty."



Right
This penciled scribble by Floyd M. Davis is the only preliminary study, on paper, which preceded his painting of the illustration for "Greater London," a story by Roland Pertwee which appeared (in color) in the *Woman's Home Companion* in June 1941. It is reproduced in halftone on page 7



Below
Detail, reproduced at exact size, of the original drawing for the "Greater London" illustration



He manages to put excitement into them and impact and a differentness born of his own originality. His style and approach are so original that they encourage imitators, and at the same time make the task of imitators insuperably difficult. Davis has such a feeling for characterization that none of the people he draws are ordinary, and he is willing to lavish loving care upon a job and put all into it he feels it needs regardless of time and effort."

If you are numbered among Floyd's friends you may bob up in one of his illustrations. "Frequently," he says, "I find myself creating a story character in the image of a friend or acquaintance. Sometimes it turns out to be an actual portrait." To illustrate, Davis pointed to a striking likeness of Earle Winslow, a fellow illustrator, in one of his recent drawings. This practice often comes to his rescue when he is having a difficult characterization problem. He had been struggling for a day and a half with a figure in the illustration reproduced on page 6, until the actor Charles Laughton came to mind as the type he was trying to visualize.

Asked to show steps in the development of an illustration, Davis said, "I'm afraid you'll find me a poor subject for a how-to-do-it article in your magazine, because the whole creative business goes on in my head where you can't see it. Here's all I've got to show on paper for my study of this *Post* story—displaying a few sheets of note paper filled with nearly unintelligible scribbles, clipped to sections of the story galley. "These hieroglyphics—to you—represent my only preliminary study on paper. From them I go at once to my final drawing, in colored inks, on illustration board. Sometimes the picture materializes quickly and with comparative ease. Frequently it 'comes off' only after a protracted struggle of two or three days; this is more likely at the start of a serial when the very first drawing establishes the story characters. These same people, you know, have to appear and re-



This is a halftone reproduction of Floyd M. Davis' illustration for "Greater London." In the Woman's Home Companion it appeared in color and extended across two pages

appear in the drawings for six or seven installments." Before the first drawings are delivered Davis has them photostated for reference in doing those that are to follow. In color, too, the artist commits himself irrevocably in his very first drawing to a color scheme that will give continuity to the entire series.

Ask Floyd Davis how he composes his illustrations. All he can tell you is that he usually begins at the bottom which, when painted, gives him a sense of foundation for the rest of the picture. Generally speaking, he works from the bottom up, pretty much completing things as he goes. This in contrast to the method of working all over the canvas simultaneously—a more usual procedure. From this we must deduce that Davis has an exceptional faculty for developing his motive on an unseen canvas.

Does he do this analytically? Is he "design-conscious"? "No," he replies, "My drawings are not composed; that is, they are not conceived as abstract pattern, as designs. All my creative faculties are focused upon purely illustrative qualities—characterization, action, putting the story across; and adding that something to it which goes beyond a factual interpretation of the author's narrative, extending and enriching its significance. It seems to me that the artist, if sufficiently endowed and adequately trained, doesn't need to give composition much thought; composition

should be intuitive, just as dressing well is intuitive for the person of good taste. It happens."

As for training, Floyd Davis never had the benefit of art school instruction. He learned his craft the hard way. Forced by circumstance to quit high school at the end of his first year, he got a job in a lithograph house in Chicago. For \$3.00 a week he made tusche and did every kind of manual work entrusted to an apprentice. He was brought into contact with art—didn't he carry lithographic stones about the shop?—and was given some opportunity to develop his own drawing skill. His first real art job was with Meyer Both & Co., the well-known Chicago Art Service.

His art career, interrupted by two and a half years of service in the U. S. Navy during the first World War, was resumed when he returned to Chicago and joined the Grauman Brothers' organization as an advertising artist. It was here that he met the girl who was to become his wife. Gladys Rockmore, a successful fashion artist, had been taken on at Grauman's, the only woman on the staff. It was an experiment: it didn't work. As soon as Gladys entered the studio Floyd's output dwindled, and as the weeks went by became practically non-existent. At the end of two months the management, in self-defense, if with reluctance, invited the young lady to leave—a martyr on the altar of romance.



This little nude by Floyd M. Davis is reproduced from a watercolor about 8 inches high. Drawn with complete knowledge and great sensitivity it is eloquent of the artist's mastery of form and expression

But for Miss Rockmore martyrdom had a happy ending: she and Floyd were married in 1925. He had left the studio and was now a free-lance advertising artist. The following year the couple moved to New York where Floyd, dividing his time between advertising and magazine illustration, soon became top man in both fields. Now, art editors compete with art directors of advertising agencies for his drawings.

It will come as no surprise to learn that Daumier, Goya, and Toulouse-Lautrec are chief among Davis' graphic heroes. These masters of caricature and characterization have influenced him consciously. They are, he says, his best clipping file.

Floyd Davis' hobby is his summer home in Barnegat Bay. Here he loves to get into his old clothes and become carpenter, stone mason or painter, according to the current needs of his place. He swims in the ocean two or three times daily and takes long walks. In the city he devotes his spare time—what little there is—to music, the theatre and his friends.

Two children, Noel 12 and Debora 11, must be reckoned as influences in the lives and work of Floyd Davis and Gladys Rockmore Davis. They play their part in subtle and not-so-subtle ways. For one thing, as may be expected, they are the subjects of drawings and paintings by their parents, particularly by their mother, who, in a few years, has achieved an enviable

reputation as a painter. About her and her work our readers will learn in a feature article in the February AMERICAN ARTIST.

Again quoting Mr. Martin of the *Post*, by way of a final word on Davis, "He is an artist's artist, without the disadvantage of baffling the average American magazine reader. Men like him lift illustration to a place where it can rub shoulders with the fine arts without a sense of inferiority."



Typical Davis hill-billys do their stuff in this illustration which appeared in The Saturday Evening Post in 1938

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The Fluid Art

of Shaping, Glazing, Decorating and Firing Clay

As seen in the recent Ceramics Exhibition at the Syracuse Museum of Fine Arts



"Amish Bride and Groom, the Bishop and the Dowry," Pennsylvania Dutch figures, 15 inches high, in cream color unglazed terra cotta. \$100 prize awarded to W. W. Swallow



"Mother and Kid." Figure in yellow and matt glaze, 9 inches high. \$50 prize awarded to Lyman S. Carpenter

"I think the ceramic artists of America are really going places and are on their way," declared Richard F. Bach, chairman of the Jury for the First Contemporary Exhibition of Ceramics of the Western Hemisphere celebrating the Tenth Anniversary of the National Ceramics Exhibition.

"No jury can write in words what tomorrow may bring, but this Tenth Exhibition tells us plainly. War abroad and threat of war at home, economic distress and priorities—design-quality must weather them all. With the opportunity offered at Syracuse for all ceramists to try their mettle, design-quality in ceramics may look squarely into the wind and set its sails for the future."

Henry Varnum Poor, distinguished mural painter and ceramist, serving for the first time on the ceramic jury, found to his surprise that the Tenth National show was "a pleasure." "Arts and crafts shows in America," he said, "have been completely painful to me on the few occasions when I have conscientiously visited them. To my surprise this Syracuse show has been a pleasure."

"From all over the country work has poured into this fine old 'Up State' New York town in a very astonishing way, and the result is more lively, inventive, and really good pottery gathered together here than I had thought existed in America."

"You must conclude that the medium really suits the temperament of American artists and craftsmen, for we see not just competence, but free, lively, and genuinely personal expression through the fluid art of shaping, glazing, decorating and firing clay."

More American creative ability appears in ceramics than in any other field, according to R. Guy Cowan,

ceramist, industrial designer and trustee of the Syracuse Museum who has been active in promoting the national exhibitions since their organization.

"We see here the most truly American work in art," he said, commenting on the prize winners and the extent of the entries from the United States. "There has been a noticeable improvement in general craftsmanship—more people from more sections of the United States are producing sound pieces."

"This year also sees a great increase in strength of the purely American influence, resulting in new individual expressions, the appearance of new American environmental influence, and the work of artists reflecting directly the life and traditions of their native soil, with no noticeable European flavor. Everything points to the growing importance of this true American influence, with its fresh and invigorating tone, both on native and European-born artists now working as Americans."

Ceramics representing more than 200 artists in the United States, from artists in fifteen South and Central American countries, Canada and Iceland, were assembled in this exhibition, organized in celebration of the tenth anniversary of the National Ceramic Exhibition, and sponsored jointly by the Syracuse Museum of Fine Arts, Syracuse, New York, and the International Business Machines Corporation.

Prizes for work of United States artists, selected by a jury representing several important aspects of the ceramic field, were announced at the preview, on the night of Oct. 18, by Anna Wetherill Olmsted, director of Syracuse Museum and founder of the National Ceramic Exhibition. South American and Canadian works were not subject to jury, having been

(Continued on page 35)

Industry's Challenge to the Artist



1st *In a series of 3 articles on new materials and processes which science and industry offer the artist for the extension of his creative horizon*

by Domenico Mortellito

THROUGHOUT THE CENTURIES there has been the closest collaboration between decorator and architect; inevitably their art has been welded, spiritually and technically, into complete harmony. For their materials, artist and builder alike have been dependent upon natural resources and upon the product of industry. As the chemist and physicist have developed new materials suitable for building, these have been added to the resources of the decorator. When the ceramists of ancient Babylon perfected the enameling and glazing of bricks, the architect built them into his walls and the decorator learned how to employ them for a fresh flowering of his art.

Until very recent years there has been so little change in materials and processes that the artist, trained in traditional methods of decoration, was adequately equipped for whatever commission might come his way during a lifetime.

The technological revolution of modern times has changed that. Miracles are being performed in the laboratories and the shops. From them comes an amazing array of synthetic materials which, in the hands of imaginative designers, are the seeds of new and original art forms. We see their manifestations in architecture and in modern industrial design. However, artists are beginning—only beginning—to learn the new language. Is it not remarkable that among the hundreds of Federal art projects, executed during the past few years, there is scarcely one that—technically speaking—might not have been produced in the days of Tintoretto? Is it because the artist is not aware of the trend of his times, or is it because it is so much easier to go on in the traditional way? To be sure, the artist who is eager to create with these new media must become a pioneer. He must turn his studio into an experimental laboratory and accept the hardships of the inventor as well as the rewards.

Because I elected, some years ago, to do just that, and because several of the new art forms that I have evolved are now in demand by architects and designers, I have been asked to tell something about their possibilities.

The New York World's Fair of 1939-40 gave artists a great opportunity for trying out new decorative ideas. For example, I was commissioned to do a mural completely in plastics; a mural using roofing compounds and granules, composition boards, acoustic materials; and a mural in carved lacquered linoleum, rubber paints and other media.

Since the Fair I have had some very interesting

problems in the decoration of streamlined trains, ocean liners and airplanes; and for these I have evolved such treatments as plastics on glass, lacquer on glass, plastic compounds and special leather treatments—involving new forms of leather which have no limitation in color or in size of hides.

Much of my earliest work was done in carved and lacquered linoleum. An article in this publication several years ago (September 1937) demonstrated that process. Since then I have extended the scope of the medium and have applied it to a considerable variety of projects, including bulkheads and bars of streamlined Pullman cars, and ships of the U. S. Maritime Commission.

I am enthusiastic about this linoleum medium because it gives such complete freedom of execution and application. It can be carved, treated in an unlimited variety of colors, textures and patterns, and it can be fitted to all manner of surfaces, curved or regular, such as columns, doors and proscenium arches.

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Section of mural for the National Zoo, Washington, D. C. by Domenico Mortellito in carved, lacquered linoleum. Specifications called for murals that would stand constant scrubbing and waxing



Above: Detail of carved and colored decoration by Domenico Mortellito. The material is U. S. Gypsum Acoustic compound

Left: Lucite lamp designed and executed by Mortellito. The light, in the base, is carried up through the plastic and reflects on the carved surfaces only. The lamp, 3 feet high, is used as an over mantel decoration

Photography by Gene Fenn

GAME TABLE

*Designed and
executed by*

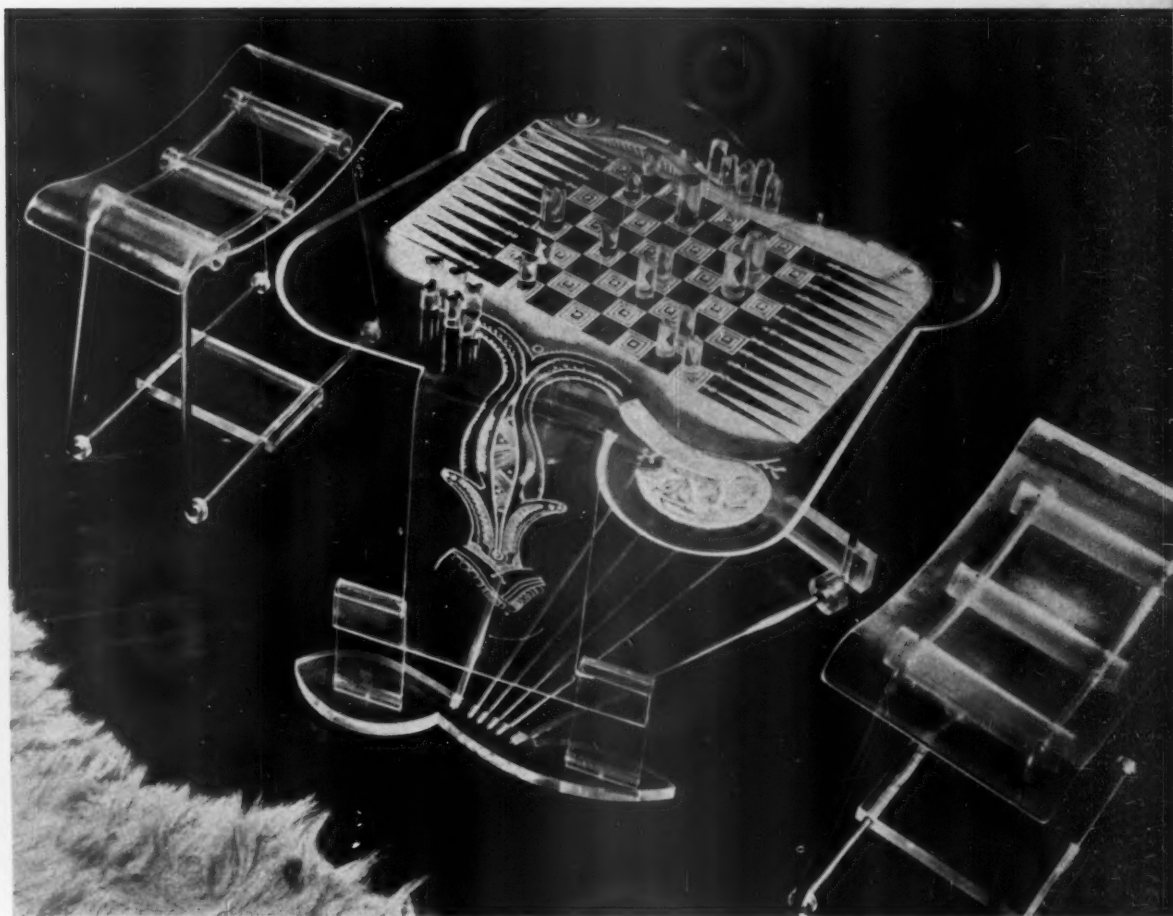
**DOMENICO
MORTELLITO**

*Made completely of Du
Pont's Lucite plastic and
copper and brass rods*

*The top and side of the
table are of one sheet of
Lucite, carved before bend-
ing, thus demonstrating the
structural possibilities of
plastics. There are no glued,
screwed, or reinforced joints;
the copper rods are fitted
into the plastic in the proc-
ess of development and are
so engineered as to hold to-
gether when the bending is
completed*

*The stools are also Lucite
and bent copper rods.
Methylmethacrylate tubes
support the seat*

*The chessmen are carved
from solid Lucite. Color on
the bottoms carries through
to the carved tops. The dice
and dice tumblers are simi-
larly treated*



STOW WENGENROTH



The reproductions on these two facing pages give a complete case history of Stow Wengenroth's lithograph *Lobsterman's Cove*. The one and only preliminary study was the drybrush drawing shown underneath the finished print on page 13.

Wengenroth is an exceedingly deliberate worker. He chooses his subject only after repeated visits to the spot and mentally adapting it to his purposes. He makes no preliminary sketches whatsoever but at once begins to draw his subject in line, with a sharply pointed pencil, on a large sheet of illustration board (about 18x22). At this stage he rearranges and invents, coaxing his subject into harmony with his pictorial idea.

His line drawing completed, he renders it in drybrush—and what a drybrush technic he has! He uses a #5 sable brush with black watercolor. This drawing, carried out meticulously to the last detail, is considerably larger than the stone (16x20) upon which he will redraw the subject. It would save time and labor if his drybrush study were made exact size of the stone; he could then trace and transfer the outlines. But he says the larger drawing is important for him; he feels his subject more intimate and is able to put more into it. Although he finally reduces its size to go on the stone, the larger original study has served an important purpose.

The first step in producing the lithograph, then, is to redraw the study (in line) and trace it onto the surface of the stone. He begins the rendering at the point which he feels most keenly. That, naturally enough, is a critical passage in the picture. He completely finishes each part before going on to another section, as seen in the procedure photographs.

Because he has developed his theme so completely in drybrush, he works in this piecemeal fashion with great certainty. To be sure, he may go back to make a few final adjustments here and there, after the stone has been covered, but his ability to hit it right the first time is remarkable.

Wengenroth is, of course, a frank realist; that does not mean copyist. He looks at nature with an other-vision facility that makes us look with astonishment at so simple an object as an old board fence and wonder why we had not seen it that way. His originality consists not in making things different than they are but in investing ordinary objects with a strange significance.

Early this month Stow Wengenroth held his tenth anniversary show at the Kennedy Galleries where his prints are always to be seen. His new prints glorify the same Down East subjects with which he has become identified through ten years of preoccupation with the rocks, beaches, fish houses, pines and light-houses of Maine. The charm of these subjects as presented by Wengenroth never wanes, and collectors eagerly await the issue of new prints each year.



These five halftones represent the progress of one of Stow Wengenroth's latest lithographs — photographs of his drawing on the stone at successive stages of development

MAKES A LITHOGRAPH



LOBSTERMAN'S COVE • LITHOGRAPH BY STOW WENGENROTH
The cut below reproduces the artist's original drybrush drawing



The Artist Adopts the Camera

5th

*in a series of articles
demonstrating the use
of the camera as a
tool to supplement the
artist's brush.*

KODACHROME

*A New Leaf
in the Artist's Sketch Book*

By
CLIFFORD McCORMICK ULP

*Supervisor
School of Applied Art
Rochester Athenaeum and
Mechanics Institute*



The alert artist is constantly scrutinizing innovations in any field which may be of use to him in solving his professional problems. The development of color in photography presents many possibilities for the artist. In particular the use of 35 mm. Kodachrome transparencies as a new technique supplementing color sketching from nature is an arresting consideration.

Artists have always recognized the importance of sketching from nature. Many artists believe that this is the most vital kind of art training for either the figure or landscape painter. As individual artists have progressed in their study they have developed their own methods of approach and endeavored to find the most efficient technique for recording the subjects and impressions with which they were concerned. All sorts of mediums are employed and rapidity of execution is recognized as absolutely essential to the success of the sketch.

One and perhaps the most important reason for rapidity in the execution of the sketch is the constantly changing effect of light. This is true in the case of the artist who deals with natural form out of doors and who has discovered that some of the most dramatic effects are the result of accidental lighting. He also knows that the most challenging and compelling motifs usually are the result of very fleeting effects of light. This is particularly true of light over breaking waves, the delicate quality of the sunrise and the splendid drama of the sunset, the changing pattern of cloud forms and the illusive effect of light over snow. Sensitive artists have always recognized the possibilities of unusual motifs in such subject matter and have achieved astonishing results in recording these fleeting effects of light and color. Others have despaired of ever being able to record these inspiring and beautiful motifs presented by nature. The use of Kodachrome is of particular significance since it makes possible instantaneous records of the fleeting effects of light which have presented such a great problem to the artist. The possibility of using color photography to

The above photograph illustrates the fact that the artist does not copy the Kodachrome projection. Note the elimination of several houses and one conspicuous tree; the variation of the tree forms in the distance; and the rearrangements of the fence

record these transient and provocative effects is opening a new technique of sketching for the artist.

The author has been experimenting for the past two years with the idea of using projected transparencies as an aid to pictorial composition and has found it of great value. The results of photographs taken on Kodachrome film are strikingly true to nature reproducing not only the brilliance and gorgeous quality of intense color but nuances of subtle color as well.

The artist in taking the photograph must select his subject for good color quality, lighting and composition. The time of day is also a vital consideration. He must have sufficient experience in photography so that he can make a correct exposure. It is possible under favorable conditions of weather, light and picturesque subject matter to secure a number of interesting exposures in a comparatively short time. A major requirement, as in any other sketching project, is to know one's subject matter and the best conditions for a picture. The quality of the transparency will be conditioned by the artist's selection of subject, his purpose and his sensitivity to beauty.

Having succeeded in making an exposure which results in a good transparency, the technique of using the transparency as reference material in creating a picture is very simple. It is necessary to project the transparency on a screen hooded in some manner to shut out the daylight from the screen, at the same time providing daylight in the studio for the artist to work on his painting. It is not the purpose of the artist to make a fac-simile copy of the projected transparency any more than it is his purpose to make an absolute copy when painting directly from nature. He will eliminate, transpose, and use the projection just as he

(Continued on page 26)

Stanley



Woodward

Painter of the Sea and New England's Rocky Coast

"Yes, I've painted the sea for more than twenty years,"—Woodward speaking—"but it would be presumptuous for me to say 'I know the ocean.' Indeed, the longer my acquaintance with the sea, the more keenly am I aware that its mystery and infinite variety are inexhaustible, that the painter must forever be the humble student of its changing moods.

"Landscape might be said to be similarly challenging—I know something about that too—but the restlessness of the ocean is a very special problem to reckon with. Trees and hills at least stay put, relatively, although there is plenty of movement in landscape. But the painting of surf and mountainous waves that never 'pose' calls for a particular kind of approach. A long time must be spent in the study of a motive. Watching for recurrent effects in the turmoil of water that is never still, there can be less direct painting than in landscape; and one draws more upon knowledge earned by long study, fully as much or more than upon the effect of the moment chosen for a particular picture. This is true whether the marine is done right out on the rocks or painted in the studio; what finally is recorded on canvas comes from the storehouse of memory as well as from fresh impressions of the present scene. Actual painting may take but a few hours—the experienced painter has learned to marshal a lifetime of observation of what happens under a particular set of conditions.

"Vital as this acquired knowledge is, however, the creative painter knows the danger of leaning upon it too heavily, believing that he 'knows it all.' Nature is inexhaustible and unless the painter renews contact with her from time to time his work is bound to become monotonous."

In Woodward's Rockport studio evidence of his constant searching of the sea is supplied by stacks of small canvases—rapid studies of rocks, waves and surf under all conditions of time and weather—and in folios crammed with pencil sketches, a few of which have survived the annual studio house cleanings. Among these, fortunately, we discovered a diagrammatic sketch for *Silvery Rays*, a painting of surf under a moonlit sky. Fortunately, too, Woodward had an unfinished canvas of the same subject, discarded for a fresh start after the first lay-in. Reproductions of this sketch, the lay-in, and the completed canvas give us more than a hint of the artist's creative processes.

Picking up the pencil sketch—reproduced herewith—Woodward said, "I can't make much of these notes now, but I knew what they meant at the time. The important thing is to work the next day while the impression is still fresh.

"This sketch is one of a number of notes I made on moonlight nights, during several summers, as I sat on the rocks at Cape Ann. Each night I stayed out there for hours. By the light of the moon I made sketches at different intervals—conditions change considerably from hour to hour you know. For one thing, a low moon creates quite a different effect than a moon that rides high. And of course the general aspect of the sky affects the sea. One has to be patient: going back to observe night after night, things are seen to be different each time. It may be cloudy tonight; tomorrow night clear; next day a storm and plenty of surf but no moon, and so it goes.

"Patience finally is rewarded and a night comes along with conditions perfect for my purpose. The sky is clear, the moon nearly full, heavy surf and the tide

THE START
OF THE
OIL PAINTING
"SILVERY RAYS"
BY
STANLEY
WOODWARD

10. light house - orange red



high. As I rarely include the moon itself in the picture, preferring to paint the effect of its reflection on the water, I wait until it is well above the horizon and begin my pencil sketch, noting in longhand every factual observation that seems important to be remembered. I've got to decide the moment that is to be painted, at just what point the surf interests me. Will I paint the approach of a threatening wave, or the wave after it has broken? I've got to keep that in mind and let nothing else interfere.

"At last I have a definite conception and can hardly wait until the following morning when I am up at daylight to begin my canvas. That is the story of the painting of *Silvery Rays*, and all of my moonlight marines. The actual painting is a matter of five or six hours, certainly no longer.

"The penciled notes are rarely consulted; what I want to do is clearly visualized after those nights on the rocks. The sketches help a lot in that."

The lay-in, which Woodward explained was done in about twenty minutes, is a revealing document; it represents the artist's conception in terms of organized simplicity. Painted in blue monotone, color thinned with turpentine to the consistency of watercolor, it established the essentials of design and action in large areas unbroken by detail. On that foundation the painting proceeded rapidly.

But let us ask Woodward to use our color reproduction of *April Sea* as a basis for discussion of his painting procedure:

"This is an attempt to interpret the type of day that frequently comes to Cape Ann in early spring. The wind is northwest and the air cool and clear. The sea is blue, and surf from a previous storm has not yet subsided. There is life and movement reflected everywhere, the mood is joyous. The beginning was a

sketch the size of my paint box, 12x16. The completed picture, a more carefully constructed composition, was done in the studio with as much as possible of the freshness of the original retained. My viewpoint is as low as I could get in order to give the rocks greater height and importance. There were only four general divisions of the composition to consider: the sky, the rocks, the deep water, mostly blue, and the broken water. The rocks of course were part in shadow and part in sunlight, a sort of subdivision. Once the areas were determined and drawn in, the problem became simply a matter of painting.

"My preliminary drawings are always made with a brush and in blue paint. Never charcoal. Sometimes, as in this case, when there are many rocks, I first cover the rock areas with an underpainting of warm color, say raw sienna and a little orange vermilion. This underpainting is very thin, with turpentine medium. This procedure serves a double purpose: it gets the canvas covered quickly in the general tones of desired result, and it definitely establishes the fundamental differences between what is rock and what is water on the canvas."

Now let us take a look at Woodward's palette.

"I lay out my colors from warm to cold just before beginning to paint," Woodward explains. "I do not prepare hues or tints in advance. I have never learned to limit myself to just a few colors. If I do not have a considerable number set out on my palette they are readily available in my box. I am always trying out new colors, discarding some and retaining others. My only habit is blue—I am blue conscious. I don't know whether it is simply the painting of marines or whether it is the aliveness of my nature. I use at times as many as six kinds of blue and almost as many of green and of red. My outdoor kit is a heavy one.

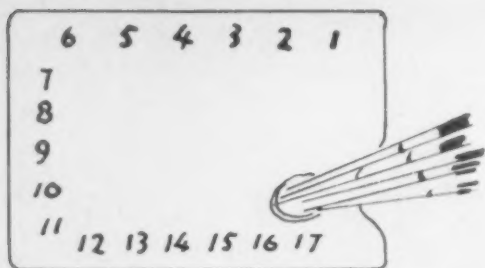


THE LAY-IN
FOR THE CANVAS
"SILVERY RAYS"

"SILVERY RAYS"

BY
STANLEY
WOODWARD





STANLEY WOODWARD'S PALETTE

1 Zinc White	7 Raw Sienna	13 Cobalt Blue
2 Zinc Yellow	8 Burnt Umber	14 Manganese
3 Cad. Yellow, med.	9 Burnt Sienna	15 Ultramarine
4 Cad. Orange	10 Rose Madder	16 Indian Red
5 Cad. Red, lightest	11 Aliz. Crimson	17 Black
6 Yellow Ochre	12 Viridian	

I like zinc white best, and am satisfied that a 50% mixture of oil and turpentine is as good a medium as any.

"I nearly always prepare my own ground, giving my 12x16 mounted canvas an extra coat of zinc white—I dislike an absorbent surface. Sometimes I experiment by staining the surface with a warm tone, usually a mixture of raw sienna and umber thinned with plenty of turpentine. After allowing it to dry a few minutes I wipe it off with a cloth. For certain subjects it provides a beautiful color into which to paint."

Stanley Woodward is best known for his New England marines and old houses—more about these presently—but he by no means confines his painting to the cold color of northern latitudes. To stimulate a somewhat under-nourished palette, after months of painting on the Coast and in the hills of New England, he journeys to warmer and more colorful regions. A few months of painting in Bermuda, Florida, Porto Rico or California revitalizes his color which, he fears, might become too gray if he worked constantly in the rather bleak climate farther north. He travels to these places by boat, naturally enough, and the days spent on deck, in fair weather and foul, have been a part of his education in the behavior of the sea.

But Woodward is at his best in New England. Perhaps this is because the Woodwards have lived in and around Boston for twelve generations. He has a definite sense of belonging, of being a link in the Colonial tradition. That may account for his nostalgic interest in old New England farmhouses which reach back into a past with which he feels identified. These gray relics of a more prosperous day on New England's farms have been drawn and painted by Woodward for many winters and summers. Although they are somewhat eclipsed by the popularity of his marines they are indeed characteristic "Woodwards."

"My interest in old New England houses," says Woodward, "is an early one; it dates back to days when I worked only in pencil and pen and ink. My first exhibition was a group of drawings of Marblehead. Old weatherbeaten houses—the older the better—make ideal subjects for the lead pencil. Their charm is a certain intimacy the artist attains by reason of the enforced attention to details. Probably this early training has influenced my approach to the same subject as a painter.

"Now, as then, I stand close to my subject where I can see the stocking stuffed in the broken windowpane, the sagging steps, the woodshed in the rear, the once-red paint bleached to a lovely gray-pink. Here is a glimpse into the past; a past that extends into the very present. These old houses become as much a part of the surrounding landscape as the hills and skies themselves. It is some of all this that I tried to convey in my painting, *When Winter comes to Conway*, a portrait, if you will, of one phase of the New England Heritage as one painter sees it in terms of color and design.

"The evolution of my picture, *Storm over Lanesville*, from its first beginnings demonstrates the many stages involved before the final completion of the large canvas.

"I first made a detailed pencil drawing of the building, when out one day with some pupils. It's a place on Cape Ann that I know well, having seen it from the road on many occasions and under a variety of conditions. Later I made a 12x16 oil sketch on a sunny day. This served well enough as a factual record but it lacked any distinctive mood or interpretation. However, the placing of the central motive and the general composition of the canvas were fixed. Weeks later, quite by accident, I was riding by as a storm approached behind the barn. I said, 'That's it! It should be painted in a storm!' When I got back to the studio I at once—while the impression remained vivid—made a watercolor, showing dark clouds overhead, the livid water and a general sense of stark isolation.

"I had my pencil drawing and sunny day oil sketch for reference as to details and composition. My watercolor had added the true color scheme and set the mood. I was all ready now for the large canvas, but it was not until several months later that an opportunity arrived for the final painting."

Fishing is Stanley Woodward's hobby. In Winter Park, Florida, where he conducts a painting class in January and February, he often packs his car with fishing tackle, and a rifle for killing snakes. You may be sure his painting kit goes along too.

In the summer students flock to his classes in Rockport, Massachusetts. And no wonder; Woodward knows how to teach as well as to paint. He is enthusiastic and has a natural out-giving personality.

Summer classes over, he is off to the hills for several weeks' painting in Maine, New Hampshire or Vermont. His love for the mountains of New England is responsible for some very fine canvases.

Stanley Woodward was born in Malden, Massachusetts, in 1890, and received his art training in neighboring Boston, first at Eric Pape Art School, then the School of the Museum of Fine Arts and finally at the Pennsylvania Academy. After two years in the Army he settled in Ogunquit, Maine, where, he declares, he found the finest marine subjects on the Coast and was captivated by them. His paintings of the sea found buyers and he continued to paint in Ogunquit for thirteen summers. Then he moved down the Coast to Rockport, where he now has his home.

Woodward has won many coveted painting prizes and he is well represented in our museums and in private collections.



APRIL SEA • OIL PAINTING BY STANLEY WOODWARD



STORM OVER LANESVILLE

OIL PAINTING BY

STANLEY WOODWARD



This picture started with the pencil sketch made one day while out with a painting class in Lanesville, Mass. The old barn perched upon a hill overlooking the sea interested Woodward, but it was not until he saw it against a stormy sky—months later—that the subject assumed dramatic value and aroused a desire to paint it. The oil sketch (below), done on a sunny day, and a water-color study of the storm brewing were made before the large canvas (40x50) was begun





STORM AT SEA

OIL PAINTINGS BY STANLEY WOODWARD

THE CHALLENGE





WHEN WINTER COMES TO CONWAY

OIL PAINTING BY

STANLEY WOODWARD



PETER HELCK LOVES LOCOMOTIVES

If you'd like to know what to give Peter Helck for Christmas you can't go wrong on a locomotive. And make it a steam engine, one that has not been dolled up in tin pants. He prefers engines that exhibit their power—whirling drivers, belching smoke and hissing steam. Streamlining may be practical and, perhaps, beautiful, but Helck likes his engines in the raw.

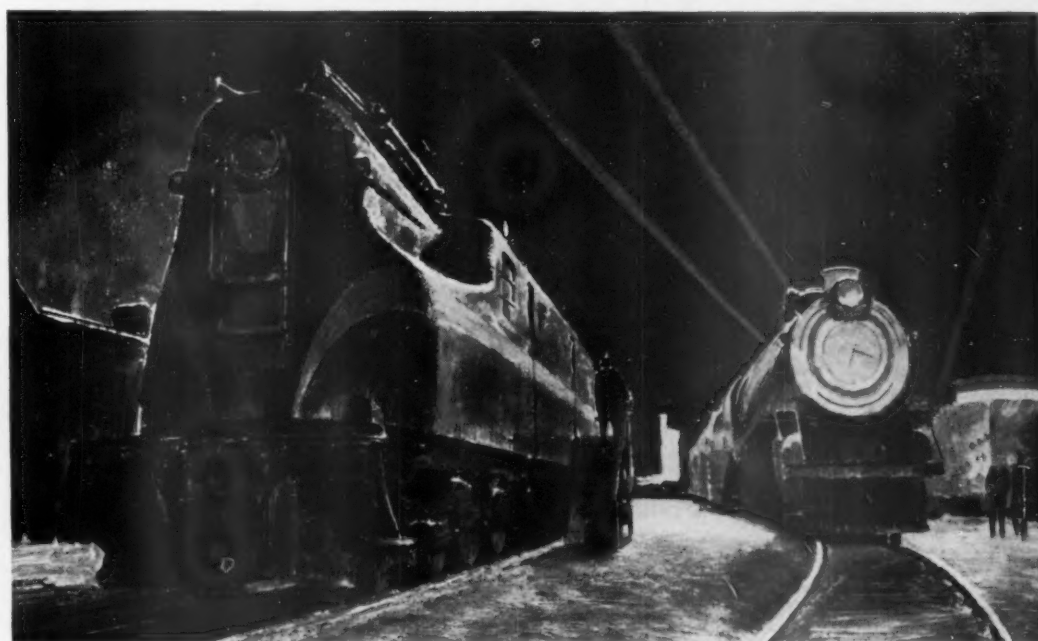
The two paintings reproduced on this page are from a collection recently exhibited in New York. They were done in tempera on a gesso ground. *Smoke, Steam and Snow*, above, won the Allied Artists Medal. *Giants at Rest*, below, was painted at the N. Y. World's Fair.

Helck is a consistent prize winner in the annual

exhibitions of the Art Directors Club of New York. In the 1941 Annual he won an Award for Distinctive Merit for a color illustration and the Art Directors Club Medal for a black and white illustration. His story illustrations are frequently seen in the mass magazines. While he is especially well known for his locomotives, automobiles and industrial subjects, his great versatility saves him from being pigeonholed.

He is one of the few illustrators who rate in both the illustration and the fine arts fields; he manages, somehow, to find time to paint and exhibit in many of the national watercolor shows. He has done some notable lithographs.

Cuts Courtesy of Trains





A student in Matlack Price's lettering class learns that "lettering is exciting."

Civardi Photo

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LETTERING is exciting

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MATLACK PRICE

Editor's Note: In addition to being an instructor of lettering (among other subjects) at Pratt Institute, Matlack Price has long been known as practitioner and critic in the arts of design and typography. He has edited art and architectural magazines and has served as art director for advertising agencies. Lettering and typography have always been among his main interests.

ANYONE who has tried to teach lettering—and most people who have tried to learn it—must have experienced the peculiar handicap that has been imposed by antiquated methods of instruction.

The majority of students come into a lettering class with the negative attitude of people with some sort of a penalty to work off, almost always with the feeling that lettering is a chore, a tedious, uninteresting matter of copying alphabets. With most conventional letter forms, when you start with A, Z is a long way off and the average student is heartily sick of that particular alphabet before he gets to the middle of it.

The usual student attitude toward lettering, moreover, is seldom aided or stimulated by the average teacher attitude toward it. The teacher remembers it, from training days, as a dull subject and passes on much of this unhappy recollection to a long succession of art classes. Lettering, certainly, is all too seldom presented as an exciting adventure in art performance.

It might prove as of some initial help if the right name for lettering were invariably used instead of the incorrect and confusing term "printing." The use of the term "printing" is not only the mark of the amateur, but also of the person who does not care, particularly, what words actually mean. Printing means the visible impression from one surface to another—and it means nothing else. Printing may be pictorial, as with a wood or linoleum block, a halftone engraving

or an etching, or it may be from type, or even from a rubber stamp. The one thing it cannot refer to is an original drawing, whether that drawing be pictorial or a piece of lettering.

Lettering, then, is drawn by hand. In a manuscript, or in the nature of calligraphy, it is written by hand.

If, in this age when too much is taken for granted, we were to pause occasionally for a few moments of wonder, we might find the mere existence of any kind of letters at all a thrilling thing to think about.

What remote ancestor of modern man was the very first to conceive the brilliant idea that the spoken word might be given visual counterpart in graphic symbols? Before that amazing moment in man's upward journey from the obscure point of his origin, there was only word of mouth. Without writing, word, on a tablet or a piece of bark, could not be dispatched over great distance, nor could word, no matter how important, be placed on permanent record for posterity. Except for the chancy practice of tale-telling, or sagas, handed on orally from one generation to another, there could be no history.

Letters, seen in this long perspective, should seem exciting. Many ancient forms of letters are extinct, revived only by patient scholars and archaeologists. A few letters are, even today, unreadable, while some of the most ancient appear contemporaneously in New York newspapers—Chinese, Hebrew and Greek, spanning many centuries of the ancient civilizations of the Old World.

Here is a study which needs little dramatization, and it can so very easily be presented as a step from the unfamiliar to the familiar. Little as most people know of the letter-forms of the Roman alphabet of our daily use (and still less of the Greek alphabet of its immediate origin) the learning that comes through

interest is arrested by a delusion of familiarity. We think we know what Roman letters are like, so we give them only marginal interest or attention.

Presentation of the truly exciting nature of letters is mainly visual, of secondary, but great importance, intellectual and not at all necessarily, linguistic. That is to say, if we are considering a column of Chinese characters or a line of Arabic, our concern as students of lettering, our job at the level of appreciation, has to do primarily with what these letters *look* like. How, obviously, were they drawn? With a brush, with a pen? Were they carved or painted? What is their *character*—formal or informal? Because we cannot read them, they stand before us isolated as an art expression. Intellectually, they may take us back over centuries of civilization, into a study of the varied technics of their execution. A new light is thrown upon the execution of our own letters, in an age of machine production, of type-printed letters, and there is the dawn of an appreciation of basic skills and limitless artistry in the work of our own hands, as 20th century heirs of all antiquity.

Things begin to happen in a class when the entire room is dominated by large posters in interesting color schemes—great Chinese characters, a foot high, in jade, gold and lacquer red on black; gigantic Arabic texts, lines of Sanskrit, Bengali, Syriac, Armenian and Hebrew. Children and savages are impressed by size and color, and since the reaction of many classes subtly combines childish and savage reactions, we might as well make the most effective visual presentation, rather than the least effective.

Nothing, so far, as been said of Roman letters, or even of Greek, in these classes. Nor are we concerned, more than very casually, with what any of these strange and exciting texts say. Their visual impact is quite sufficient.

Where picture writing occurs, Egyptian or American Indian, the meanings are apparent to anyone who can read pictures. Where picture writing, over centuries of evolution, has arrived, like Chinese, at the stage of conventional symbols, we can see how our own familiar twenty-six characters came into their present forms.

Lettering, now, has come to make its claim on the students' interest and attention not as a mechanical task, but as an exciting enlargement of his whole educational experience. The horizon of the classroom has become the horizon of the world, and the time allotted to the school "art period" has become as a split second in the perspective of the ages. The student can scarcely wait to draw and paint some of the characters shown on the big posters, and his interest leaps, without instruction, to smaller reference material. With a performance requirement of one plate, featuring five or six examples of varied styles of unfamiliar characters, it is a common occurrence for the student to beg to be allowed to make one or two additional plates—on his own time. Educationally, something very important has happened. Interest has been aroused, and so thoroughly aroused that it is readily transferable to the shift to studying and executing Roman letters.

No matter how much complete alphabets may be used as reference material, there is no necessity, at any time, for copying complete alphabets. The essential skills are imparted in the studies of unfamiliar characters, the very unfamiliar nature of which stimulates closer observation and a purely autographic quality of rendering.



A typical lettering plate by one of Matlack Price's students at Pratt Institute

The approach has succeeded, uniformly and over a period of time. Because the initial experience with lettering was exciting, the whole subject has proved so. After Rome, the great interlude of the Middle Ages, followed by the return of Roman style in the Renaissance—there was the second great moment in man's recording of the written word—the invention of printing from movable type. Then the competitive rise of calligraphy, the effect of type-styles on lettering, the elegant refinements of the copper-plate engraver and finally the interesting vagaries of the 19th Century, and our present inheritance of all that the skilled hands of countless artists and technicians have achieved.

This way of teaching lettering has combined the achievement of skills with a first-hand experience in the whole evolution of style and taste through the ages. There is no substitute for knowledge, and no letterer trained only in skills can be said to be, in the true sense, a letterer. He must know and sense style: the actual experiencing of taste must be renewed with every generation, in a never ending continuity. We should not ask students to live in the past nor expect them to give us clairvoyant pre-views of the future. Their time—and ours—is the present, but it should be an informed present, a present strengthened by appreciation of the past and inspired by the possibilities of the future which is to be designed by young people now in training. If the design of letters is to achieve new vitality, there is no better way of doing it than to graft the students' immediate present experience to the great stem of source material. This is why, educationally, the approach to lettering through ancient letter symbols is as sound as it is dramatic in terms of human interest.

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THE ARTIST ADOPTS THE CAMERA

(Continued from page 14)

would use his sketches and direct nature material.

It is possible to leave the transparency in the projector a sufficient length of time for the artist to secure all the information he requires for the work in hand. A well selected series of transparencies made by the artist provides source material which may detonate pictures of many moods. Furthermore, the painter is enabled to work independently of the seasons. Many of the difficulties encountered in direct sketching under adverse weather conditions are eliminated. This is particularly true in winter subjects. It is also possible to make records of night subjects eliminating the inconvenience and almost insuperable difficulties incident to the painting of nocturnes on the spot. A check on the artist's memory of a subject is made possible and complete information of many details supplied. The artist would not expect that the use of the projected Kodachrome transparency would eliminate the necessity for his continued study, observation and direct sketching from nature. He would find that it supplemented this practice in a most effective way.

The purist might perhaps, object to this means of recording a subject which appealed to the painter, thinking that it is too mechanical a process, and that the personal equation of the artist is largely eliminated. There is no doubt that the personal response

of the artist to a subject is a vital factor in any work of art. However, most artists will agree that there is certain factual information required in picture making which can be supplied through the use of the photograph. When this photograph is in color, then a significant page has been added to the artist's sketch book.

This discussion has dealt chiefly with landscape painting, but there are real possibilities in using the color transparency for figure painting. The saving in the use of the sitter's time when it comes to the study of drapery is one consideration, another, the possibility of studying the painting independent of the presence of the model. The lighting problem for the figure painter in his studio is much simpler than that of the landscape painter, but the requirement of direct and rapid recording of a definite mood and the unity of light are of paramount importance.

The possibility of introducing this technique for use in the class room has real merit. In addition to the usual subject matter found in art classes, such as still life objects and the living model, it would make possible the study of landscape forms and supplement the work of drawing and painting classes with a pleasant variation from the usual motifs. In connection with classes in illustrative composition, it would provide factual information necessary in carrying out given situations requiring illustration. Cameras suitable for color photography in the 35 mm. size may be purchased at prices from \$14.00 up.

INDUSTRY'S CHALLENGE

(Continued from page 10)

Battleship linoleum is ideal for carving because it is free from the limitations of grain or fibre found in wood and it does not have the brittleness of stone.

Finishing is done with lacquers, in many combinations of synthetic pigments, pearl-essence and electrolytic, metallic powders. After a series of clear coats the work is polished by buffing with pumice, rotten stone and water.

Application of the completed panel to a wall or other surface is accomplished with an adhesive compound partially composed of latex liquid and a cement powder which dries into a rubber film that is permanently resilient.

Another important material which modern science has given the artist is plastic. This medium is obtainable in sheets, blocks and rods. It is made crystal-clear and in colors. Some is translucent, some opaque and there are varying semi-opaque qualities in between. It was first used as a mural medium at the Du Pont exhibition at the New York World's Fair. Here, Lucite and Plexiglass were employed, and the material was colored with dyes made in plastic solutions, giving unlimited range to color effects.

Plastics are extremely flexible, offering the broadest technical freedom imaginable. They can be heated and bent into practically any form. Routers, trip-hammers, band saws and all manner of mechanical and hand tools can freely be employed in their fabrication. You can treat plastics flat or completely sculptural; the material responds gracefully to the carver's tool. Plastics can be colored to individual taste, and given a variety of textures. They also possess the astonishing quality of holding and conveying light so that it can be directed according to the artist's will. And yet, with all we have discovered about this new medium, we have just begun to realize its possibilities.

"Necessity is the mother of invention," so the artist often discovers possibilities in new materials which are dictated by the specifications of a particular job. That is how I became interested in acoustic tiles and compounds.

The room which I was asked to decorate was to be sound-proofed with an acoustic material. This, as is commonly known, is a very porous substance which absorbs sound through its myriad openings and air cells. The application of ordinary paint fills these cells and destroys their acoustic properties. After experimenting I arrived at a satisfactory combination of aniline dyes and thinly-diluted, highly-volatile colors. These colors applied to very simple, low-relief carving—which in no way impaired acoustic properties—gave an extremely pleasing result.

The decoration of sound-proofed rooms is going to be a common problem for decorators as the use of acoustic materials becomes more general in interiors of theatres, auditoriums and dining salons. Acoustics are being applied to all manner of surfaces: flat and curved walls and domes. The material is soft; it can be readily carved with stencil knives and chisels (flat, V-shaped, and round); and the carving can be sanded if required. Acoustic compounds, which can be applied with the trowel, offer still further decorative possibilities. Many of them can be colored with pigments before application, much as cement is colored, thus obviating the need for painting afterwards.

New materials like new words in the vocabulary supply the means for expressing new ideas. Today the artist is confronted with so many new problems that he would lack adequate power for expression were it

(Continued on page 30)

*You can't judge a violin
by the cost of its wood!*

any more than you
can judge a pen by
the cost of its steel.
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PENS

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What of Art in Wartime?

AN EDITORIAL

Calvin Coolidge is said once to have asked Homer St. Gaudens "What is the use of art?"

In normal times such a question would not be taken seriously by thoughtful people. After what happened at Pearl Harbor a few days ago a good many are likely to be asking "What is the use of art *now*?"

Today, as the last pages of the January *AMERICAN ARTIST* are being given a final proof-reading preparatory to their release to the printer, America is engaged in war. Under the impact of these shocking days a proof-reader finds it hard to believe that a misplaced comma in an art magazine can matter much. That temptation to look upon all of our activities, which do not obviously contribute to the prosecution of the war, as so many insignificant little commas, is one of the real threats to our nation's morale. When our soil is being invaded, our soldiers and sailors killed in battle and the whole nation organized on a war basis, we may—in momentary confusion—find ourselves in such a questioning mood.

Today every one of us stands ready to give whatever he has to the nation. Many, of great talent in the arts, have already laid down the tools of their profession to take up rifles. Many more will follow; the artist is second to none in his eagerness to serve his country where and when he is needed. The Editors and Publishers of *AMERICAN ARTIST* share this desire.

Next in importance to the prosecution of the war—perhaps of equal importance—is the maintenance of national morale. Living through the strain of these first anxious days, each of us has experienced the need of a sustaining spirit to keep him calm and fit to meet the greater ordeals that lie ahead.

Therein lies the opportunity—yes, the clear duty—of the arts. Music, the theatre, literature and painting must be a solace and a stabilizer for the national spirit in our expected trial by fire. There could be no more tragic betrayal by the creators and promoters of art than to withhold their talents or facilities from our people at such a time. Have we ever been in as great need of art as now? What if the doors of the opera house, the concert hall, the cinema, the art gallery and the museum were to be darkened "for the duration"? What if all printed matter were henceforth to be banned, except for news and comment on the war?

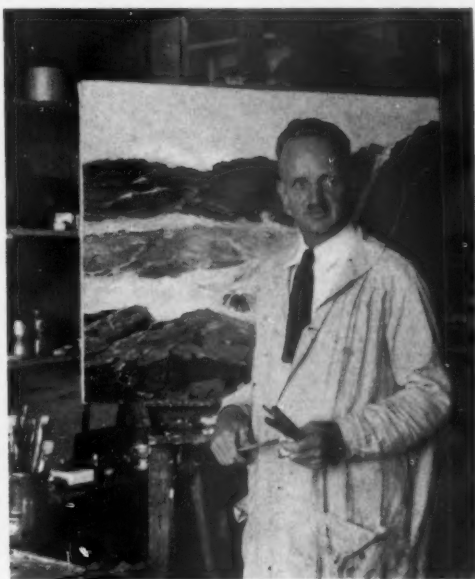
Some artists will say, "It is difficult to paint now; it is hard for the creative spirit to function in the midst of confusion and destruction." Hard? Of course it is hard. Is it as hard as it is for the men and women in service to sacrifice business, home and life itself? And has not some of the greatest art been created within the very sound of guns?

Our editorial answer to the question "What is the use of art now?" is to redouble our efforts to produce, during the coming year, a more inspiring and more serviceable magazine. Our plans have already been announced. We shall carry out these plans with all the wisdom and energy we can command. Until our Government should call upon our organization for some other service it shall be enlisted in the service of the nation's morale.

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Stanley Woodward

STANLEY WOODWARD'S winter classes in outdoor painting at Winter Park, Florida, are well attended by serious art students and hobby painters. A New Englander by birth, his honors include the Tercentenary Gold Award, Boston, American Water Color Club Prize, Hammond Purchase Prize, Second Hallgarten Prize, Nat'l. Academy, New Haven Paint and Clay Club Prize and purchase, Rockport Art Association Popular Prize, First Water Color Prize, North Shore Art Assoc. 1941, First Prize Washington Water Color Club 1940. During the summer months he welcomes to his Rockport, Mass. studio, his ever new group of talented younger professionals, art students and hobby painters with whom he shares unselfishly his mastery of marine and landscape painting. For further information regarding Mr. Woodward's exhibition and art class activities, he may be addressed at all times at Rockport, Mass.

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This, too, is Art

On New York's famous Fifth Avenue, Christmas shoppers stop and stare at a scarlet and gold coach and a pair of prancing horses drawn up to the curb in front of a recently opened sweetshop. John Martin, the honest-to-goodness coachman, has driven a family carriage since he was fourteen. The footman, a mere lad, can boast of no tradition but he wears the same colorful livery as the driver's—gold-braided red coat, cream breeches, and black patent leather boots.

Step into the candy store—it has a swanky Parisian name—and make a purchase; the scarlet coach in due time will roll smartly up to your sweetheart's door and, while the frisky bays champ at the bit, the gorgeous footman will spring from the box and hand in your precious package.

PRECIOUS INDEED—Yes, you may spend as much as \$75 for it if your budget is on generous terms with your affections. You can pay that much for a hatful of choice confections, the hat a genuine antique, properly rejuvenated, the confection the finest the shop affords. For half that much you can purchase something quite swell, too. Five dollars, even less, will bring results not to be sneezed at, always remembering the coach and horses.

HERE IS IMAGINATION—and business acumen. The owner, we are told, came to America from Paris only three years ago. Now, by dint of imagination, and whatever else it takes, he finds himself en-



sconced on "The Avenue." Capitalizing on the spirit of "Ye Good Old Days" he scoured the city's antique shops, during the summer for Victorian Era trappings, reclaiming all that could be reconditioned and brought to the service of milady at Christmas time.

HERE IS ART—Someone has said that "Art is the finest way of doing things." That has always seemed to the writer the definition to end all definitions. Just what the finest way might be, in various situations, is something for us all to find out. Imagination, good taste and daring are usually a part of the recipe. When these ingredients have been stirred by a driving

ambition they often produce a result which—although it may never have been thought of before—seems so obvious.

The story of the scarlet and gold coach appears on our pages because it is art. As a reminder too that for every artist whose paintings hang on gallery walls, there are dozens whose creative genius turns the wheels of industry, turns them *faster* at any rate. Every artist will find profit in time spent on America's Fifth Avenues during the Christmas Season. There he will witness the marriage of Business and Art. Which has the better bargain it would be hard to say.

INDUSTRY'S CHALLENGE (Continued from page 27)

not for these new materials. Modern developments in metallurgy, lighting, air conditioning, to mention a few of the new conditions, make his problems considerably more complicated than those of his predecessors. Take light, for example. With all the things engineers can do with it, light is sure to become one of the decorator's most effective design elements. Already it is so. Light coming through moulded glass and carved plastics gives a new dimension to his art. Colored lights replace colors on the palette;

and moving lights, with the play of shadows, introduce dramatic possibilities. We have only to note the use of light by our clever window decorators to see the coming of light as a revolutionary factor in the designer's art. Speed, even, is a condition to be reckoned with; the vibration of the modern ocean liner, the streamlined train and the airplane demands a certain amount of engineering consideration by the artist as well as by the architect.

It is not in the nature of all artists to go

exploring in this intriguing new world of ideas and inventions. There will always be some who prefer to stick to the traditional media and methods; there will be a continuing demand for their art. But more and more, artists are going to be confronted by the challenge of industry, a challenge that holds great promise for those who accept it.

In February Domenico Mortellito will discuss Plastics on Glass, Plastic Compound Lacquer on Glass and Glass Cloth.

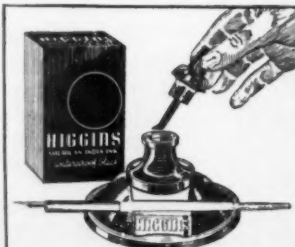
Pen and ink drawing in Higgins Ink by JACK TINKER
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AMERICAN ARTIST PENCIL COMPETITION

(Continued from page 2)

IDENTIFICATION Drawings shall not be signed on the front. The competitor is to letter his name and address plainly on the back of each entry and shall there certify in writing that his drawing was not copied in whole or in part. A removable piece of paper should be lightly pasted or taped to hide the name until after the judgment. Competitors who wish their drawings returned should also attach to the back of each an envelope containing 15 cents in stamps to cover packing and postage.

SHIPPING DIRECTIONS Entries should be well wrapped and mailed flat—not rolled—addressed to Room 1512, AMERICAN ARTIST, 330 West 42nd Street, New York, N. Y. Postage must be fully prepaid; such packages require first class postage and should be marked as first class mail.

RESPONSIBILITY AMERICAN ARTIST will take every reasonable precaution for the safe handling of entries, but assumes no responsibility in case of loss or damage.

TIME LIMIT The contest opens with the publication of this announcement in the January issue (December 15th) and closes at 5 o'clock on February 16th, 1942. Drawings received later cannot be considered.

JUDGMENT Drawings will be judged during the last half of February by the following jury:

Theodore Kautzky, author of *Pencil Broad-sides*

A. Thornton Bishop, author of *Composition and Rendering*

Third juror to be announced.

Judgment will be based on art quality and technical excellence. The decision of the judges will be final.

ANNOUNCEMENT OF WINNERS Immediately after the judgment the winning contestants will be notified by mail. General announcement of the results will appear in the April issue (published March 15th) and will be mailed to each entrant.

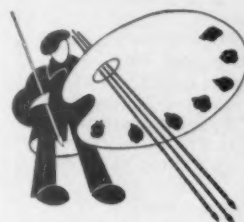
REPRODUCTION OF PRIZE WINNING DRAWINGS In the April issue will also appear the report of the jury as well as reproductions of some of prize drawings. It is possible that other prize and mention drawings may be reproduced in later issues. AMERICAN ARTIST reserves the right to publish any of the drawings submitted. Each published drawing will of course be accompanied by the name of the artist, thus insuring him full credit.

RETURN OF DRAWINGS Prize winning drawings automatically become the property of AMERICAN ARTIST. All others will be returned to entrants shortly after the judgment providing they are accompanied by the required 15c each in stamps to cover packing and return postage.

PRIZES In order that participation in this competition shall depend on a sincere desire to compete rather than on the intrinsic value of the prizes, we are offering no cash prizes, but books to a total value of \$65.00, as follows: First prize, \$25; Second prize, \$15; Third prize \$10; three Fourth prizes, \$5. each. These books will be shipped prepaid to the winning contestants as soon as selected by them. We will gladly send a copy of our book catalog, listing 300 titles, as an aid in selection. Honorary Mentions may also be awarded at the option of the jury.

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While we don't wish to alarm our readers unduly, it must be admitted that we are facing a scarcity of many vitally important artist's materials. Word comes almost daily that certain imported items are no longer available, or that priorities are seriously interfering with the manufacture of badly needed American made products. There is a shortage, for example, of numerous pigments used in paint making: some imported papers, crayons, etc., have been practically off the market for quite a while: even little articles like metal caps on pencils, and metal ferrules on brushes may soon be unavailable.

Therefore, though we don't advocate hoarding, we can't blame artists for laying in some extra supplies as insurance against an uncertain future.

A number of dealers have written to assure us that so far they have full stocks: in a few cases they are even quoting less than the regular prices. For instance, a letter from Daniels' Artist Materials, 16 Waverly Place, New York, says in part, "I thought, therefore, you would be interested in knowing that we have on hand a complete stock of the finest quality French and Belgian linen canvas, which is now being offered at specially reduced rates. I have, too, a full supply of all colors in the *El Greco hand ground paints*, which are, at the present time, being sold for 20 per cent less than their usual price. Canvas is prepared, and colors ground to suit the particular needs of the artists. If you or any of your readers would be interested in visiting my workshop and examining the canvas or colors, I would be very happy to oblige."

Artists are great camera users, and the camera manufacturers, in particular, are feeling the shortages. Few new items are being offered, though here we note an exception.



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illustrate such a camera. This is being of-
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Actually it is a small edition of the larger
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scopic eye level view finder is adjustable for
correction of parallax on closeups. The
ground glass focusing panel is fitted with a
folding hood that shields all four sides from
unwanted back light. The price is reason-
able. Complete descriptive literature may
be obtained from the manufacturer, *Burke
& James, Inc.*, 223 W. Madison Street,
Chicago.

M. GRUMBACHER

Starting with this issue, M. Grumbacher is
inaugurating a series of full page advertise-
ments covering their famous products. See
page 29. This promises to be a very inter-
esting series. This company, by the way, is
always glad to answer questions or offer
information regarding its many products.

OUR PENCIL COMPETITION

The attention of such of our Art Marters
as are pencil minded, is directed to our
American Artist Pencil Competition an-
nounced on page 2. Judging from previous
competitions of this type, we believe that
hundreds of our readers will compete and
that many others will follow the results
with interest. Teachers are urged to tell
their students about it.

MORE ABOUT PENCILS

It was our pleasure recently to be conducted
through the up-to-date pencil factory of the
Koh-I-Noor Pencil Company. We came
away marveling that pencils requiring such
fine materials and so much skilled labor can
sell for 10c each. When one sees all the
intricacies of manufacture it gives him a
far greater respect for the humble lead
pencil.

Speaking of pencils, favorable comments
continue to reach us regarding the very fine
full page advertisements of the *Venus Pen-
cil* which have been appearing on our pages,
featuring the work of Theodore Kautzky,
author of the popular book "Pencil Broad-
sides."

The *Joseph Dixon Crucible Company* rich-
ly deserves this acknowledgment of the in-
debtedness of AMERICAN ARTIST to this fine
company, for it has generously permitted
us to include, in our new and enlarged edi-
tion of Ernest Watson's popular book "Pen-
cil Drawing," a number of the "Eldorado
Pages," originally prepared by Watson as
advertisements of the *Eldorado Pencil*.

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Henry B. Hotz, Jr., Curator
Broad and Cherry Sts., Philadelphia, Pa.

WAKCO CATALOG

A very interesting booklet on modeling, moulding and casting materials reached our office recently. It covers the posmouflage process for reproducing accurately both animate and inanimate objects. It illustrates the various types of masks to be made and details of their manufacture; it explains the needed equipment. Warren-Knight Co., at 136 North 12th St., Philadelphia, has a limited number of copies available on request.

HOCKENJOS ART NEWS

Another dealer's bulletin which should interest many readers, particularly in New Jersey, goes by the above title. This is published monthly by J. J. Hockenjos Company, 443 Kearny Avenue, Kearny, New Jersey, and is filled with interesting information. Want to see it? Write to the company.



AN ARTIST'S TABOURET

"Brown Ink," published by Arthur Brown & Brother, 67 W. 44th Street, New York, currently shows a variety of things suitable for Christmas. An excellent item for a little-better-than-average gift is the modern tabouret (here pictured) for the artist's home or studio. Two drawers offer storage space for brushes, boards, paints, etc. The whole is beautifully finished in polished natural wood with contrasting black handles and recessed base. Shelf slides out on either side for handy additional working space.

FOR CHISEL POINTING

Speaking of pencils, did you know that for designers and draftsmen and those who sharpen their pencils to a chisel-shaped point, the *Microtomic Van Dyke Pencil* is made with a rectangular shaped lead in degrees 4B, 2B, HB, 2H, 4H and 6H. They are excellent for making lines of non-varying width, as the point does not become rounded or blunt while in use. Write us for further information.

HATFIELD COLORS

From Hatfield's Color Shop, Inc., 1430 Massachusetts Ave., Cambridge, Mass., comes a price list of artists' colors, and another of dry pigments, oils, varnishes, etc.

WARNING!

Word has reached us from Chicago that a Mr. Jack Waldron, representing the Mid-West Subscription Service, has been soliciting subscriptions to various magazines including AMERICAN ARTIST. As none of these subscriptions have reached us, and as Mr. Waldron is not an official representative of ours, we make this public statement.

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330 West 42nd St., New York

FLUID ART

(Continued from page 9)

purchased for this exhibition by Mr. Thomas J. Watson, president of I.B.M., because of his interest in contemporary art and his efforts to help in the development of a more thorough understanding between the American continents.

Among the 12 cash prizes awarded for Enamels, Sculpture and Pottery we select for reproduction W. W. Swallow's *Amish Bride and Groom*, the *Bishop and the Dowry* (\$100 Ceramic Sculpture Prize) and Lyman S. Carpenter's *Mother and Kid* (\$50 Ceramic Sculpture Prize) because they are especially indicative of "the great increase of the purely American influence."

The figures in Mr. Swallow's group from the Pennsylvania Dutch country, strongly architectural in organization and structure, introduce a new note into national ceramic shows, marking the appearance of a strong element in American tradition and an interpretation of life in one of the most interesting sections of the country today. Mr. Swallow, a sculptor and watercolorist, has been working in ceramics for only three years.

Mr. Carpenter's entry, a small piece, possesses the plastic and architectural qualities usually associated with large works, and the qualities of color and texture marking fine ceramics. These figures have all the qualities the general public enjoys most in ceramics, and, in addition, are sound from the artist's and critic's points of view. The artist has modeled animal figures since he was four, and is an interested student of animal behaviour, with a backyard menagerie which he uses for models. He is a third-year student at the Chicago Art Institute school and has worked at Hull House pottery. He is now at Camp Leonard Wood, Missouri.

SOMETHING MORE THAN "NEWS"

As readers of *AMERICAN ARTIST* are aware, we do not attempt to print art news in this magazine. But when, in two days, all but 10 of 350 pieces of pottery by Warren A. Gilbertson were sold from his exhibition at the Art Institute of Chicago, the art world ought to know about it—and be encouraged by it.

Meyric R. Rogers, the Curator of Decorative Arts, remarked as follows on the Gilbertson Exhibit:

"In this age of production lines we hear repeatedly that hand craftsmanship is out of the picture as far as supplying the man in the street is concerned. There seems to be no answer until every once in a while a young artist like Gilbertson comes along, ties up ideas and action, and shows a way if we will only take it."

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PENCIL ENTHUSIASTS ATTENTION

Don't overlook the *Pencil Sketching Competition* announced on the Bulletin Board, page 2.

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AMERICAN ARTIST

330 West 42nd Street, New York

PEN DRAWING

By Arthur L. Guptill

Our stock of this book is running low and it is probable that it will not be reprinted. Still available at \$1.00, postpaid.

AMERICAN ARTIST

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BOOKS

THROUGH THE AMERICAN LANDSCAPE

By Kaj Klitgaard

UNIVERSITY OF NORTH CAROLINA PRESS, \$3.50

The book is based upon a journey through-out the United States "for the purpose of seeing the country's farflung landscape and considering the painters who have interpreted it." The book is based too upon a philosophy which is at odds with the popular conception of photography as the proper introduction to any land or scene. It is stated thus by the author: "From the Chinese I have learned to enter, and to walk about in and completely to lose myself within a landscape painting. And it seems that those paintings, within which I have so walked, afterwards have enabled me to see that particular aspect of the earth from which the painter drew his inspiration, in terms of that same painter, and I doubt if a landscape anywhere can be seen better than in terms of artists who have thus loved it, identified themselves with it, and come to understand it..."

"Once I crossed the Atlantic on a steamer whose sole library consisted of an old *National Geographic* featuring Amsterdam. Amsterdam being the first city on the continent I intended to visit, I studied the excellent photographs with some care, and when I came to Amsterdam I much regretted having done so; for I found myself unable to see the elm-bordered canals and the old houses in other terms than those of the camera, and seeing things thus is the last thing I wish. If I cannot see a foreign land in terms of its native painters, I do not wish to see it in the impersonal terms of camera work.

"From the upper-deck of a canal steamer between Amsterdam and Alkmaar I was able to look over the dykes at the Dutch summer landscape, when suddenly it struck me that it was Van Gogh's subjects I was looking at: his blue sky; his sky; his sky lark; his tumultuous white cumulus clouds; his lock-gates; and his wheat fields waved through by the wind. The sunflowers, manifest everywhere, were like a signature of the master. The reason I was thus able to appreciate Holland was that while in Amsterdam I had steeped myself in Van Gogh's paintings at the Rijksmuseum and at Laren."

The book is an entertaining and penetrating travelogue illustrated by 40 reproductions of paintings, 8 of them in color.

ETCHING PRINCIPLES AND METHODS

By Clifford Pyle

HARPER & BROS., \$3.00

A good manual with diagrams, etchings and photographs replete. A step-by-step guide to the various methods and processes presented with unusual clarity.

LET'S MAKE SOMETHING

By Harry Zarchy

ALFRED A. KNOPP, INC., \$1.50

Puppets, darts, bookshelves, sandals, portfolios, jewel boxes, belts and bracelets are among dozens of objects useful and ornamental, the making of which is described in this book. Copiously illustrated by the author's drawings.

THE AMERICAN ARTIST AND HIS TIMES

By Homer Saint-Gaudens

DODD, MEAD, \$5.00

From its earliest beginnings in the folk art of the New England colonists, Homer Saint-Gaudens traces the course of American art through the personalities of its artists. He has not attempted to set down an exhaustive record, but rather to point out the main currents and bring to life their figures. Feeling that in the past the artist has too often been treated as a sort of curiosity, confined to his own eccentric sphere, Mr. Saint-Gaudens lays special emphasis upon the background of events of the day and their relation to and influence on the art of the times. So vivid are his reconstructions that the reader finds himself re-living our history and mixing with its colorful figures.

No man could be better qualified to write this book than Homer Saint-Gaudens. An accomplished art critic, he has for the past twenty years been director of the Carnegie Institute and a recognized leader in the world of art. But when the reader opens this book, qualifications, academic or otherwise, will quickly be forgotten as he falls under the spell of Mr. Saint-Gaudens' kindly wit, fine artistic judgment, and gracious literary style.

THE STORY OF MODERN ART

By Sheldon Cheney

VIKING PRESS, \$5.00

The author is well known to art-minded Americans through the production of several important books during the past decade, among them *A World History of Art*, *A Primer of Modern Art* and *The New World Architecture*. The present 640-page volume is written with the same thoroughgoing scholarship that has characterized his former contributions to the literature of art.

THE WAYS OF FASHION

By M. D. C. Crawford

G. P. PUTNAM'S SONS, \$3.00

"The purpose of this book," says the author, in his preface, "is to define the critical situations which have arisen in our fashion trades due to this present war; to draw comparisons between them and the conditions which arose during the first war; and to set these matters in some historic relationship or pattern to those ancient quests for beauty and distinction, which, in each contemporaneous phase, is called 'Fashion.' No one is better qualified for such a purpose than Mr. Crawford who is an acknowledged authority in the field of textiles. He is editor of *Woman's Wear Daily* and author of *The Heritage of Cotton*.

ART FOR THE SCHOOLS OF AMERICA

By Harold Gregg

INTERNATIONAL TEXTBOOK CO., SCRANTON, \$2.00

The wide awake teacher who tries to keep abreast of the changing technics in modern art teaching will find a fresh viewpoint and new ideas in this book by a fellow teacher of broad experience. Mr. Gregg, as art supervisor in the open country, city and village schools of Sonoma County, California, has a rich background for the presentation found in this volume.



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This book by WILLIAM LONGYEAR is a convenient, well-indexed text and reference book for anyone interested in the related art of printing and lettering. Offers instruction in lettering and layout, gives proofreading marks, describes point system. Shows dozens of complete type alphabets like that here illustrated and examples of good printing. Ideal for advertising designers, letterers, etc. Hundreds of copies already sold to schools, art studios, advertising agencies and numerous individuals, artists, teachers and students. Over 100 large pages. Spiral bound in cloth-covered board. Postpaid, \$2.50.

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THE TECHNIQUE OF SEASCAPE PAINTING

By Borlase Smart

Simplifies many difficulties that confront painters who feel the lure of the sea. Discusses and illustrates every detail of technic from the simplest wave form to the composition of complete sea pictures. The emphasis is on work in oils. Among many things, it deals with cliffs, beaches, clouds, water, moonlight, etc. 8½" x 11". 180 pages. 77 full page illustrations, partly in color. \$6.00.

THE TECHNIQUE OF OIL PAINTING

By Leonard Richmond

47 plates in color illustrate progressive steps. Fundamentals demonstrated; comparative methods presented. A beautiful book and a most practical one. Encourages experimentation. 143 pages. \$5.00.

THE TECHNIQUE OF OIL PAINTING

By Frederic Taubes

This discussion of traditional oil technics for use by the contemporary painter can prove almost as practical and useful a tool to the young artist as his palette or his brush. It starts with the preparation of the canvas, discusses painting materials, the palette, the characteristics of the colors, mixing of colors, grinding pigments, painting tools, underpainting, procedure, glazing, cleaning, etc. Frontispiece in color, and sixteen black and white plates. \$2.75.

PAINTING IN OILS

By Bertram Nicholls

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ELEMENTARY PRINCIPLES OF LANDSCAPE PAINTING

By J. F. Carlson

Discusses in detail (in non-technical language) problems of light, design, perspective and color as they apply particularly to landscapes. A final chapter covers the technic of oil painting. 260 pages. \$4.00.

THE STUDENT'S APPROACH TO LANDSCAPE PAINTING

By Hervey Adams

A group of studies by masters of landscape, accompanied by a text on principles and methods. 55 pages. \$1.75.

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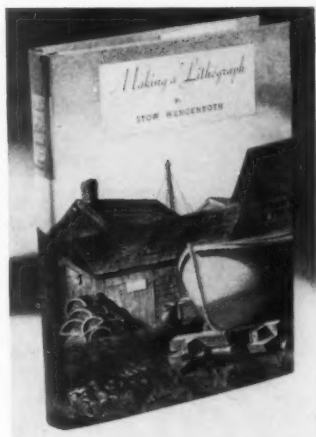
By Leonard Richmond

This is a meaty book and the reader who studies it with care is almost certain to profit from it. It stimulates a desire for pictorial invention and teaches through experimentation with analytical lines and masses certain principles and basic designs on which pictures are often developed. \$2.00.

PICTORIAL COMPOSITION AND THE CRITICAL JUDGMENT OF PICTURES

By H. R. Poore

Presents the qualities and factors which make for the compositional value of a picture. Discusses many famous paintings. 282 pages. \$3.00.



OUR FEATURE FOR JANUARY

MAKING A LITHOGRAPH

By Stow Wengenroth

Many of those who have read in our January issue about Stow Wengenroth's procedure in making his lithograph "Lobsterman's Cove," will doubtless want to know more about the methods used by this noted artist.

His book "Making a Lithograph" not only shows that lithography is by no means a thing beyond the ability of almost anyone who can draw, but it tells the whole story of how the thing is done. Every step is fully described and illustrated. 7½" x 10". \$3.50.

FIRST AID TO PICTORIAL COMPOSITION

By Walter Jack Duncan

The author, a distinguished artist and teacher, demonstrates the A, B, C's of picture making in a lucid and interesting manner, illustrating his points by famous works of art by old masters and contemporary artists, as well as by diagrams and his own sketches. It is a useful book. \$2.50.

PRACTICAL POTTERY

By R. H. Jenkins

In this complete, clearly written, methodically presented handbook the beginner will find a reliable guide to every phase of pottery, from the selection of proper equipment and material, to a quick, easy grasp of the basic processes. The fruit of the author's more than twenty years' experience as teacher and craftsman, it makes self-instruction possible for the worker of little experience, while the skilled craftsman will find it a source of many helpful hints and ideas. \$2.75.

MAGAZINE ILLUSTRATION

By George W. Leech, R. I.

This little book by the art editor of "Strand Magazine" is filled with a lot of straight talk to artists who would be illustrators. Although this is an English publication, what Mr. Leech says applies in the main to the illustrators' problems in America. \$1.75.

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By E. C. Matthews

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